

# NLP Skills Builder

## Practitioner Level Manual

## **Introduction**

This ebook composes of great exercises to build up your NLP skills under daily life situation.

If you do all the 35 exercises in this ebook, you are going to bring NLP from classroom to your life.

These great exercises are not written by me. They are written by an unknown author.

Print out the whole book. In the next 35 days, do one exercise a day to gradually build up your skill level. Jot down your discoveries in the box below each exercise.

## **Daily Practice Guide For NLP Basic Skills**

### INTRODUCTION

There will be hundreds of opportunities to practice these basic NLP skills in your everyday life and many of these opportunities will be entirely risk free. Use those times. You need not take risks. Practice everyday in all kinds of situations -- enjoy the process. Assume an attitude of adventure, of playing and practical learning.

The more you enjoy the adventure, the more and deeper will be your learning.

Increase your learnings by noting what you have observed each day in the space provided or in your NLP journal.

If you should happen to not be familiar with or understand basic NLP, a basic NLP book such as "Introducing to NLP (Neuro-Linguistic Programming)" by Joseph O'Connor and John Seymour will help you become familiar enough with it to be able to use these exercises.

## DAY 1

**Note: All eye patterns directions refer to the person as you look at them and your right or your left unless specifically stated. They are also generalizations for most of the population. i.e. right handed people.**

Watch for "visual" eye accessing cues today. Watch other people's eyes move in an upward direction today.

The movements may be slight flicks or they may last for some time. Simply notice eye movements up and each time you notice one, say to yourself, "VISUAL". Begin to correlate when someone is remembering a picture from the past and when someone is constructing a picture they have not seen before.

What did I notice today? Was there a correlation I could make?

A large, empty rectangular box with a black border, intended for the user to write their observations and correlations from the day's practice.

## DAY 2

Today notice eye patterns for "Auditory" accessing. Check for eye movements at the mid-point of the eyes, especially left or right movements of the eyes at the mid-point. This left or right shift is an auditory eye movement. It may go very quickly or slowly.

When you see this, say to yourself, "Auditory, this person is finding sounds." They are listening to sound to understand and make sense of the world. the world to make sense of what is going on. Begin to correlate when someone is remembering sounds from the past and when someone is constructing a sounds they have not heard before.

What did I notice today? Was there a correlation I could make?

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## DAY 3

Today, check for eye movements down to the person's right (or to your left). Our language reflects the intuitive knowledge of this purposeful movement of eyes down right to retrieve or elicit feelings and emotions. The phrase, "He was down right angry" is common in North America

Also today, you can look for another auditory eye movement which is down to their left (your right). When you see someone's eyes move down to their left, say to yourself, "Auditory digital, - this person is probably listening to an internal dialogue - talking to themselves." Then check to see if you are correct.

How could you be sure if either of these patterns are true?

What did I notice was happening when the eyes were down and to their right?  
Was there a correlation I could make?

What did I notice was happening when the eyes were down and to their left?  
Was there a correlation I could make?

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## DAY 4

Today, watch lower lips. Lower lips can swell, shrink, grow wider, disappear, change color, and quiver. Are there other changes that you can notice? These changes can be subtle but distinctive, moment by moment.

Continue observing as throughout the course of your conversing. For, today focus your awareness on lower lips and record what you notice below.

What did I notice today? Was there a correlation I could make?

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## **DAY 5**

Today, watch the breathing of the other people as you continue to talk to them. Are they breathing in the upper chest, lower chest or abdomen? Match their breathing with your own and then notice if or when this matching changes rapport. Practice matching breathing at least four or five times today.

What did I notice today? Was there a correlation I could make?



## DAY 6

Today, check for minor muscle changes around the other person's mouth. Notice tension, relaxation, indentations, lines, smoothness, sharpness, angles, skin shining or tone which will be there if you actually begin to notice. Does the change in muscle tension also change the skin color? Build your sensory awareness by noticing these small changes. From now on you will also see the major changes that have been happening, mostly out of awareness..

What did I notice today? Was there a correlation I could make?

## DAY 7

Today, notice the skin colors you see around you. Also notice when certain spots in others' complexions change colors. You will find it easy to notice skin colors by assuming you can see them and label these colors, grayish, bluish, rose, sort of green, on the pink side, brownish, etc.

What did I notice today? Is there a correlation or correlation's that I could make?

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## DAY 8

Today, check for small muscle changes around the eyes: wrinkles, crowsfeet, tension, puffiness, etc. Make it a game. Notice how many different kinds of muscle changes you notice.

What did I notice today? Was there a correlation I could make?

## **DAY 9**

Today, notice the small muscle changes at the jaw line. Notice if they are square, round, if there is tension or if there is relaxation. Also today notice when you have rapport and when rapport is broken. What were you doing in each case? What did you do to be in rapport? What did you do when rapport was broken?

What did I notice today? Was there a correlation I could make?

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## DAY 10

Today, listen for visual predicates. Here are some examples: see, picture, visualize, clear, show, outlook, foggy, bright, view, perspective, insightful, look, image, glimpse, etc.

I heard these visual predicates today? What else did I notice today? Were there any correlation's I could make?

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## DAY 11

Today, listen for auditory predicates. Here are some examples: say, tell, heard, click, ,ring, harmonize, tone, shout, sound, explain, amplify, listen, voice, discuss, question etc.

I heard these auditory predicates today? What else did I notice today? Were there any correlation's that I could make?

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## DAY 12

Today, listen for kinesthetic predicates. Here are some examples: feel, comfortable, handle, shore up, soft, walk through, tangible, impress, shock, rough, smooth, move, tough etc.

I heard these kinesthetic predicates today? What else did I notice today? Were there any correlation's that I could make?

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## DAY 13

Today, listen for predicates and decide quickly what representational system (visual, auditory, kinesthetic) that the other person is using. Listen for predicates in a group of three or more people. Can you remember the main representational systems used by each person present? Notice that people shift from one representational system to another. Did you noticing these shifts?

Did I notice the different predicates today? Was I able to notice which people tended to use visual, auditory or kinesthetic predicates. Is there a correlation I could make.?



## DAY 14

Today, correlate the predicates that people use with their eye movements and with tone/tempo. How do "visuals" sound? How do "auditories" sound? How do "kinesthetics" sound? How do visual accessing people differ from people who use auditory accessing patterns and those using kinesthetic accessing patterns?

Also, pick up on a shifts from one representational system to another simply by voice, tone, tempo shifts,

Listen to these patterns in person and on the telephone.

Was there a correlation I could make?

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## **DAY 15**

Today, begin to notice how breathing shifts correlate with the content of the conversation. Also today, match the predicates and tone and tempo to develop rapport.

What did you notice today? Was there a correlation I could make?

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## DAY 16

Today, watch breathing shifts, Are they suddenly breathing faster or slower, with pauses or do they maintain a regular pattern? Does their visible breathing place ever vary from lower abdomen to upper chest or vice versa? Remember, you can always pick up breathing patterns by watching the shoulders rise and fall against a stationary background.

What did you notice today? Was there a correlation I could make?

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## DAY 17

Spend another day on breathing, Notice breathing and tone and tempo shifts. Is there a connection? Do visuals really speak more quickly than auditories? At what speed do auditories tend to speak. What about Kinesthetics?

Is there a correlation between the speed of speech, breathing rate and predicates. Continue to practice matching breathing.

Also today, connect skin color shifts with breathing shifts. What do you notice?

What did you notice today? Was there a correlation I could make?

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## DAY 18

Today, notice the correlation of lower lip changes to skin color changes, Allow your conscious mind to really enjoy making these observations in different settings.

Also today, go ahead and notice big body shifts, correlating them to the breathing shifts. What did you notice today? Was there a correlation I could make?

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## DAY 19

Today, notice head tilts. How much information can I learn from correlating head tilts to other information?

For example notice head tilts with eye movements. Is there a correlation between the two? Notice head tilts with predicates. Is there a correlation between the two?

What did I notice today? Were there other correlation's I could make?

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## DAY 20

Today, begin to correlate sensory predicates (visual, auditory, kinesthetic) with tone and tempo. Are you able to immediately estimate correctly whether a person is visual, auditory or kinesthetic by tone and temp alone?

How does a person sound when accessing visually, auditorally or kinesthetically? What are the differences between visual, auditory and kinesthetic patterns?

Also today, listen to the shifts in volume of those with whom you are talking. Can you tell when you have rapport by the voice of the other person? Also, listen to the individual timbre of the other. Timbre is the character or quality of each person's voice which makes it distinct from everyone else's.

What did I notice today? Was there a correlation I could make?

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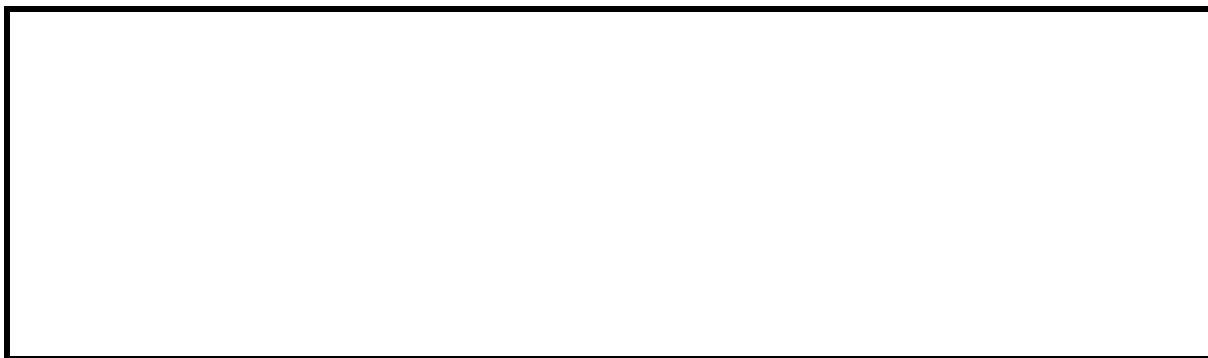
**Think about this yourself. What other skill building exercises could you develop to increase your basic skills?**

For Example:

What about checking noses and the muscle tone around them. Noses become sharper, softer, pointed, and blunt; they flare! Noses change color as well. Enjoy playing around with noses for a day. Then you can consciously forget about noses, unless they are sending you an important message. When they do, you will receive the message on a conscious level as well as an unconscious level.

What about watching chins, especially when they quiver. You might even become a chin expert. You may be surprised and delighted to notice just how much and how many chins do quiver. Can you see shifts in chin outlines, in chin placement in relation to necks, in relation to noses, and in relation to the content of the communication.

Stop and think of the possibilities. By continually enhancing your sensory acuity you will not only see the minor changes; you'll definitely notice the not so subtle shifts around you.





## DAY 21

Today, take a little time to notice the power of one of your already anchored visual experiences.

Start by looking back into your past for visual anchors. Take a look at an old school yearbook or photo album and use either of them to revivify a past visual anchor such as a team jacket, a school sweater, a smile or a frown of someone you knew then, a look of a favorite room or what ever else you may notice. As you look at what you have determined is an old anchor, notice what association it links to, notice the visual submodalities that are important.

Do the same for a current visual anchor that you have. i.e. notice what association it links to, notice the visual submodalities that are important.

Is there a pattern or a predominate submodality? Are there differences between your current and your past experiences. What did you learn about yourself?

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## DAY 22

Today, take a little time to notice the power of one of your already anchored auditory experiences.

Today, search back into your past for auditory anchors. You may be able to use your old school yearbook, photo album or a record album to remind you of an auditory anchor. It might be a school song, or another song that had special meaning to you back then, perhaps it's a childhood nickname, or the special way someone you love spoke your name, maybe the way your parents or a teacher called your name when you were in trouble.

As you re-create the old anchor, notice what association it links to, notice the auditory submodalities that are important.

Do the same for a current auditory anchor that you have. i.e. notice what association it links to, notice the auditory submodalities that are important.

Repeat this same process for auditory internal dialogue anchors. Examples might have been: "groovy", "right on", "do it now!"

Do the same for a current auditory internal dialogue anchors that you have. i.e. notice what association it links to, notice the auditory submodalities that are important.

Is there a pattern or a predominate submodality? Are there differences between your current and your past experiences. What did you learn about yourself?

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## **DAY 23**

Today, take a little time to notice the power of one of your already anchored kinesthetic experiences.

Today, look back into your past for kinesthetic anchors. Again you may be able to use your old school yearbook or photo album to remind you of an kinesthetic anchor. It might be the way you and your team mates gave each other the "high five", a pat on the back when you scored a basket or a goal, the way some one special touched you, a feeling of warmth as you laid on the beach etc. Search for some meaningful kinesthetic anchor.

As you re-create the old anchor, notice what association it links to, notice the kinesthetic submodalities that are important.

Do the same for a current kinesthetic anchor that you have. i.e. notice what association it links to, notice the kinesthetic submodalities that are important.

Are there differences between your current and your past experiences. What did you learn about yourself?

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## DAY 24

Today, take a little time to notice the power of one of your already anchored olfactory experiences.

Today, think back into your past for olfactory anchors. It may be the smell of your grandmother baking bread, or some special meal your mother made, maybe it was pungent smell of making homemade horse radish, etc.

Search for some meaningful olfactory anchor.

As you re-create the old anchor, notice what association it links to.

Do the same for a current olfactory anchor that you have. i.e. notice what association it links to.

Are there differences between your current and your past experiences. What did you learn about yourself?

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## DAY 25

Today, take a little time to notice the power of one of your already anchored gustatory experiences.

Today, think back into your past for gustatory anchors. It may be the taste of your grandmother's home made bread, candy floss, or some special meal your mother made, maybe it was a sour taste, a salty taste or a sweet taste, etc. Search for some meaningful olfactory anchor.

As you re-create the old anchor, notice what association it links to.

Do the same for a current gustatory anchor that you have. i.e. notice what association it links to.

Are there differences between your current and your past experiences. What did you learn about yourself?

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## **DAY 26 - The Circle of Excellence**

The purpose of this exercise is to access and anchor a state of excellence that you want to have in other areas of your life. For example, you may want to add confidence to other areas of your life. One of the great things about the Circle of Excellence anchoring technique is that it can be used to anchor any resourceful state that you may wish.

### **Identify a State of Excellence**

"What state of excellence do you want more of in other places in your life?"  
By state of excellence, we mean a state in which you have access to all your resources and capabilities.

### **Set up Circle of Excellence**

"Imagine a circle of excellence in front of you on the floor. What size, shape and colour is it?"

### **Access State of Excellence and Anchor it to the Circle.**

"Remember a time when you had that state of excellence (resource) you want now. See what you are seeing, hear what you are hearing and feel what you are feeling with that resource, now. Make sure the state is powerful and fully accessed. As soon as you can feel this resource is reaching it's peak, step into the circle, take that resource with you and make it part of the circle. Hold that state for at least a count of ten but remain in the circle for as long as you can hold that state

### **Separator State**

"Step back out of the circle," and then quickly think of something different - a neutral state.

### **Test Anchor**

"Step back in the circle" and make sure the resource is automatically re-accessed. If the response is not automatic, repeat the above steps, making sure you are fully associated into the state of excellence.

### **Identify a Context (Time and Place) When You Want Excellence**

"Think of a time or situation in the future when you would like to have more of this state of excellence."

### **Link State of Excellence to This Context**

Ask yourself "What will let me know its time to have those resources available?" "How might things go wrong in that future situation?" As soon as you begin to access the "problem" situation, step into the circle.


Be sure that you accesses the resource state. When the resource state is accessed, step back out of the circle and create a separator state.

### **Test and Make Sure its Automatic in the Future**

Again think about another future situation where you would like to have this resource state. Think of a time in the future when this problem might occur? Where? With whom? As you just begin to get the problem state response to make sure that it occurs only briefly and step into the circle so as to automatically access the new state of excellence. When the new state of excellence occurs, remain for at lease a count of five and then step back out of the circle and create a separator state.

What happens now, when you think of what used to go wrong?"

What states would best assist you in being more successful in your life?

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## DAY 27

Today, stack a series of resource anchors kinesthetically. To stack anchors, hook one anchored experience onto another and onto another etc.

For example: Remember an intense moment of joy. See what you see, hear what you hear and feel what you feel. As the feeling reached it's peak - touch your middle finger and thumb together, hold it for at least a count of five. Break the state. Test the state by again putting your middle finger and thumb together (this is called firing the anchor).

Repeat these instructions until you automatically get a state of intense joy state by firing the anchor.

Now add humor, by accessing a time you really were enjoying something humorous. Follow the same procedure as above. See what you see, hear what you hear and feel what you feel. As the feeling reached it's peak - touch your middle finger and thumb together, hold it for at least a count of five. Break the state. Test the state by again putting your middle finger and thumb together. You will experience a feeling that is a mixture of both joy and humor.

Now using the same process, stack a feeling of delight or ecstasy.

Add as many states and the kind of states you think will be useful.

How can you use this process to better your life?

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## DAY 28

### Super Charge Your Stacked Anchors By Using Submodality Enhancement

Today practice enhancing your personal anchors (i.e. motivation anchors) by using submodality changes. For example, bringing the picture closer and brightening a picture may make you want it more. For example: find an area where you want a strong motivation anchor, stack past examples of your successes, and for each example move the picture closer and make it brighter.

As an example, as a salespeople, think back to times when you really were motivated to sell. Make the picture 3-D and the size of a football field. Increase the intensity. Anchor that state. Notice which submodality changes makes you feel more motivated. Anchor that feeling with a visual, auditory or kinesthetic anchor.

Note the submodality changes that most enhance your personal experience for future use.

How will this skill be useful to you? Could you use this process to make any pleasant emotional state even more pleasant?

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## DAY 29

### Create a Relaxation Anchor for Your Own Personal Use

Today, establish a personal anchor for yourself that you can use to experience a feeling of relaxation. Recall a state of deep relaxation and link this feeling to the word, "relax" - said with a special calm intonation. A relaxation anchor can also be "created" during any experiences when you are already deeply relaxed such as while in the bath or listening to relaxing music.

Memorize your internal kinesthetics, notice your breathing, and your body kinesthetics as you fire a specific anchor. The anchor can be auditory, "relax" and kinesthetic - i.e. a feeling in the chest, a touch etc.

Where and when could this anchor be useful for you?

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## DAY 30

Establishing a Powerful "Uptime" Anchor. Uptime in NLP means being in a state where you are very tuned in to external sensations. An "Uptime" anchor - an important resource to have available.

A powerful uptime anchor can be created by finding a some place in your life where you have particularly enjoyed an enhanced sensory experience. Start by selectively focusing on visual, kinesthetic, auditory and olfactory experiences as you set a specific kinesthetic anchor. (i.e., a specific touch, make a fist, or hold your wrist, etc.)

See what you see, hear what you hear and feel what you feel. As the feeling reached it's peak - touch your right middle finger and thumb together, hold it for at least a count of five. Practice focusing and tuning your awareness exclusively to your external environment, screening out your other systems by closing your eyes or blocking out sounds..

Seeing things - Focus on forms, shapes, colors, brightness, and movement around you, using both panoramic and detailed viewing. When fully engaged visually. Set your anchor.

Hearing It all - Listen for the differences in sounds around you and notice where each of the sounds are located. Listen to intonation patterns and tempo of any voices near you and to the sounds around you. When your auditory channels are fully tuned to awareness. Set your anchor.

Engage all your feelings - Feel the textures and shapes of objects around you. Also, notice any of body sensations - notice both internal and external sensations in yourself and your environment. Take careful note of the temperature, pressure and humidity of the air against your skin, and the feeling of the clothing touching you. Set your anchor.

Smell What's Here! - Smells go straight to the brain without any filtering. Notice the smells in the air and environment. What smells are there? Which is strongest? Are there other, more subtle smells? Take note of tastes, also. When your smell awareness and tastes are most enhanced. Set your anchor.

Selectively focus in on each sense system, begin to tune into all channels simultaneously so that your attention is completely engaged with your external environment. Set your anchor as you do this and continue to repeat this until you are completely satisfied. You have a good "uptime anchor" when you need only fire the anchor and your attention automatically goes to your external experience. Test your anchor several times today.  
How can you use this anchor?

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## DAY 31

Today make a list of visual, auditory, internal dialogue, olfactory, and kinesthetic anchors that are currently present in your life.

For example:

Visual - wife's smile, stop light, Canadian flag;

Auditory - morning alarm clock, national anthem, favorite song;

Internal Dialogue - "That's stupid", "Better get up", "Hurry up", "Watch out";

Olfactory - the smell of coffee, baking bread, someone's perfume;

Kinesthetic - warm bath water, touch earlobe, cool breeze;

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## **DAY 32**

Today , take yesterdays list of visual, auditory, internal dialogue and kinesthetic anchors and determine which of these anchors are common to many other people as well. These may be called universal anchors.

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## DAY 33

### Evoking A Response and Setting a Visual Anchor

Today develop a specific visual anchor you can use with others. Pick out a distinctive but neutral gesture or body position which you can easily do but don't tend to do as a matter of habit.

When you are in an interaction, notice when a person is in a very positive emotional state (facial animation, voice, body movement, etc.) and identify the person's own personal anchors. Often the person will make a particular visual gesture, adopt a certain body position, make a particular sound, or use certain words when in a positive emotional state. These anchors when repeated by the communicator will re-trigger that positive state in the person.

Concentrate on visual anchors. So while the person is in a positive state, set a visual anchor. Each time that state comes up again, repeat the anchor.

When the person is in a neutral state, test the anchor by firing the visual anchor and notice how strongly you elicit that same positive emotional state. Calibrate. Do they return to the same insensitive positive state?

Use the visual anchor you have established whenever appropriate to the situation and outcome. How can you use this on an ongoing basis?

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## DAY 34

### Evoking A Response and Setting an Auditory Anchor

Today practice evoking a response using auditory tonal anchors with words, i.e., you might ask another person using an "excited" tonality and tempo. "What's it like when you remember a time when you were readily excited about something?" Anchor the response with a simple phrase in a specific, intonation pattern, i.e., "O-KAY", "great" etc. Remember, pick out sounds or words that you can repeat exactly but don't use as a habit.

Try several. When you set and then fire your anchors later, do you get most or at least some aspects of the anchored physiology? Normally people usually don't go from resting state to an intense state such as "excited" - in one smooth move with one fired anchor. Usually, what you will get when you fire your anchor is a portion of the former "excited" physiology.





## DAY 35

### Evoking A Response and Setting a Kinesthetic Anchor

Today develop a specific kinesthetic anchor you can use with others. Pick "touches" that are both unique and can be easily added to your normal interactions with a variety of people - i.e., hand on shoulder or spot on back, touch to hand etc. Set and fire a kinesthetic anchor as an interactional gesture, repeat it a couple of times today. Add this and other kinesthetic anchors to your personal anchoring repertoire and develop how and where you might use them in future.

Are you able to set and fire kinesthetic anchors with precision?

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